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actual judges, and with the development of the court of love allegory after 1520. Toward the much vexed question of the reality of these love-courts, the author assumes a position commendable for its reasonableness and sanity. 'The question, that is, as it appears to me, is not whether or not Courts of Love ever existed, but whether the practices on which some have based the belief in the existence of such an institution were serious or playful. That they were playful, but yet socially important and influential, is the conclusion to which the evidence here collected seems to point.' If Dr. Neilson's short chapter has not spoken the final word on the matter, it has at least made an important contribution to the discussion, and has suggested, one may believe, the form which the final answer must take.

To return for a moment to the book as a whole, one may say that Dr. Neilson has treated his original question of the sources of the Chaucerian *Court of Love* with extraordinary completeness, and has arrived at conclusions which, if scanty, are at any rate sound, and as positive, probably, as the nature of the problem will permit; that to his larger question of the mediæval love-allegory in general he has contributed much valuable and trustworthy information, but has failed to organize his matter into a vital and synthetic whole.

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The Translations of Beowulf: A Critical Bibliography. By Chauncey B. Tinker, Associate in English at Bryn Mawr College. (*Yale Studies in English*, edited by Albert S. Cook, XVI.) New York: Henry Holt and Company, 1903. Pp. 149.

With the ever increasing number of contributions to the study of *Beowulf*, the need of bibliographical guides begins to make itself felt. For the prosperous province of translations Mr. Tinker has undertaken to act as Baedeker. When, on the appearance of Lumsden's version in 1881, Wülker gave his brief, but useful account of the translations of *Beowulf* (*Anglia* 4, *Anz.* 69-78), there were sixteen titles coming up for consideration. In the meantime, eleven complete translations have been added to the list, several of them

being of distinct value, and considerable attention has been given to the question of the proper method of translating. Hence there was room for a renewed, up-to-date, comprehensive review, both historical and critical.

Mr. Tinker has been generous in including, in an Appendix, incomplete translations and paraphrases (Leo, Sandras, E. H. Jones, Zinsser, Gibb, Wagner-MacDowall, Therese Dahn, Stopford Brooke, Miss Ragozin, A. J. Church, Miss Thomson). The translations proper, arranged as to languages, line up as follows. English: Kemble 1837, Wackerbarth 1849, Thorpe 1855, Arnold 1876, Lumsden 1881, Garnett 1882, Earle 1892, J. L. Hall 1892, Morris-Wyatt 1895, J. R. Clark Hall 1901, Tinker 1902 (besides the older extracts by Sharon Turner and Conybeare); German: Ettmuller 1840, Grein 1857, Simrock 1859, Heyne 1863, von Wolzogen 1872, Hoffmann 1893, Steineck 1898; Danish: Grundtvig 1820, Schaldermose 1847; Swedish: Wickberg 1889; Dutch: Simons 1896; French: Botkine 1877; Italian: Grion 1883; Latin: Thorkelin 1815.

Grouping them according to the media chosen for the reproduction, the most popular verse-form has been 'imitative measures' (Ettmuller, Grein, Simrock, von Wolzogen; Garnett, J. L. Hall, Morris-Wyatt, Stopford Brooke; Wickberg); next follow iambic pentameters (Heyne, Simons, Zinsser; Conybeare); then three experiments in ballad measures (Grundtvig; Wackerbarth, Lumsden); one in Nibelungen strophes (Hoffmann); the remaining versions are in prose, and are most of them intended merely as a help in interpreting the text.

Mr. Tinker has followed the chronological order, and in this way has been able to throw light on the progress of *Beowulf* studies, that is, primarily on the history of the text. For the treatment of the individual works he has adopted the following plan, which is uniformly adhered to, with occasional slight modifications: Bibliographical Description, Circumstances of Publication, Qualifications of the Translator, Edition used, Nature (aim) of the Translation, Illustrative Specimens, Criticism. In general we find it easy to agree with his critical observations. The merits and shortcomings of the different versions are pointed out in a clear and impartial manner. We would call attention, for example, to his comments on Earle's 'archaic style . . . [which] mixes the diction of various ages' (p. 94), and the four different groups of archaisms in Morris' translation (p. 106); to his condemnation of the ballad-measure,

which is 'reminiscent of a mediævalism wholly different from that of *Beowulf*' (p. 82); and to the characterization of Zinsser's work as 'readable, but readable at the expense of accuracy' (p. 128). The main difference between Garnett's and J. L. Hall's translation is held to be 'that Hall makes an attempt to preserve the poetic value of the Old English words' (p. 98). Morris' verse is considered 'the best of all the imitative measures,' but his strange, obscure diction is strongly objected to (pp. 108-9). Of the German translations, that by Heyne receives high praise as 'the most enjoyable,' and is defended against unwarranted charges of excessive freedom (pp. 66-7). Possibly the more recent German renderings have been taken a little too seriously.

The severe censure of Thorkelin's work was not absolutely necessary. When we remember that the Scandinavian scholar spent nearly thirty years of his life in preparing the edition, and was not even discouraged by the exasperating destruction of his first text, and that he did this work at a time when no Englishman was sufficiently interested in the ancient poem to undergo the same drudgery, we are certainly prepared for a lenient judgment. No matter how faulty his edition and translation may be, the author of the *editio princeps* is deserving of our sincere gratitude.

To the 'Paraphrases' another title could be added. Ferdinand Bässler, *Beowulf, Wieland der Schmied, und die Ravennaschlacht. Für die Jugend und das Volk bearbeitet*. Second edition, Berlin, 1875. This is a free, condensed paraphrase remarkable for its felicitous diction. The author († 1879), who was Professor at the *Königliche Landesschule Pforta*, edited several series of *Heldengeschichten des Mittelalters ihren Sängern nacherzählt*.

In the course of his review Mr. Tinker does not commit himself explicitly to any principle of translation, but to judge from incidental remarks, and more especially from his own work as a translator, his preference is for 'as simple and readable a [prose] version of the poem as is consistent with the character of the original.' If we mistake not, the general drift in these latter days is toward faithful, literary prose.

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